CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 14, No. 4 TORONTO, JANUARY 26, 1949 $2.00 Per Annum

Public Hears Trade Questions

Renaissance May Be Court Issue

Nine preferred shareholders in Renaissance Films, year and a half old Montreal studio, recently published a public notice that they would apply to Quebec for legislation giving them the "powers and the rights necessary to follow up the objects of the

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Films Don't Hurt Country Kids

In spite of a recent radio program of the National Farm Forum criticising movies, four of the discussion groups inspired by it in Ontario found that films had little influence on rural young people. The National Farm Forum, a CBC program, encourages

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One Reason For Odeon Houses: More UK-Pix Outlets—Lawson

"It is no secret that in the past British films, despite their small number and variable quality, had difficulty in finding retail outlets in Canada," the Hon. J. Earl Lawson, KC, head of the J. Arthur Rank Organization, told a meeting of the Canadian Shoe Retailers Association in Toronto last week. "Nor is it any secret that this was one reason why Mr. Rank embarked on a policy of acquiring and building theatres in the Dominion."

The operating policy of these theatres, he said, "is to present films of merit from any country, specifically and particularly in-

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Lawson's Statement To Trade Press

"Most definitely, the origin of any Ottawa concern" over British films in Canada is not the J. Arthur Rank interests here but "the simple arithmetic of Canada's trade situation," J. Earl Lawson said.

The government, he said, had urged increased buying of Britain's goods to help her keep up Canadian purchases. This automatically brought up the question of increasing film earnings. "I would not presume to tell the federal authorities at Ottawa how this should be done, nor suggest what action can be taken."

Aussie Theatres Outseat Canada

According to the Motion Picture Directory of 1948-49, there are 1,674 theatres in Australia showing 35 mm. features, plus 50 touring exhibitors. It is estimated that these theatres are capable of seating 1,403,000 persons.

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New Theatre Opened

B. Halyk recently opened his 300-seat theatre in Meadow Lake, Saskatchewan. S. Karby's Strand operates there now.

THE TELEVISION MUDDLE

(From the Toronto Globe & Mail)

The muddle into which television has fallen in this country is a monument to the lengths to which bureaucratic overzealousness can go. If television were a mystery which had been unfolded to us with all the dramatic explosiveness of atomic power, perhaps such a policy of caution and control would have been justified. The medium, however, is almost as old as radio itself. It has been in general operation in Britain for thirteen of fourteen years and in the United States for a decade. Canadians saw public television experiments at least fifteen years ago. We have had years to prepare. And now we are supposed to wait years more.

The original stipulation by the CBC was that television was "to be basically Canadian." This was a high purpose indeed (especially considering that nearly half the CBC's own commercial radio programs are from the United States). But it has backfired. While there is no Canadian television, there is television in Canada. Hundreds of Canadians living close to the United States border are buying sets—for the purpose of tuning in American stations. The CBC's policy of obstruction has defeated itself.

Commons May Debate CBC Video Policy

While in the USA the rival networks jointly celebrated the hooking up of the east to the west on the television network, news from Ottawa indicated that the Canadian Broadcasting Corporation's joint participation plan would be among the questions debated by the House of Commons during the session which opens on January 26.

Extension of television until it now includes one quarter of the USA's population was made possible by the Bell System of the American Telephone and Telegraph Company opening its coaxial cable, linking the east-

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Lois Maxwell Cast

Lois Maxwell, Canadian-born actress, has been assigned to the feminine lead in Columbia's "Kazan."

Principal Investm'ts Gets Two Under Way

Two more theatres are under way in Ontario for Principal Investments Limited. At Mattawa work is progressing on the company's 500-seater, the first there.

In Orillia work has started on the 900-seat de luxe house. Two situations at present operate in the community, the 787-seat Opera House and 793-seat Geneva, both in the Twinex Century circuit.

The company recently renewed work on its Penetang theatre job.

Richmond Hill House

Richmond Hills' first theatre, the 600-seat Richmond, was recently opened by E. C. Hill and the Richmond Amusement Co. Richmond Hill is near Toronto.

Opening Date Set

A February opening date has been set for the 670-seat Plaza Theatre in Oshawa being built by K&W Theatres, Odeon affiliate.

MGM's Ted Gould To Attend Conference

Ted Gould, sales manager for MGM Pictures of Canada, Ltd., will attend the company's "Preview of Product" in Los Angeles February 6th to 12th. It will mark the first time he has attended such a gathering in California. Due to pressure of business, Henry L. Nathanson, president, will be unable to be on hand.

"WITH THE BEST OF THIS YEAR'S PRODUCT" — Motion Picture Herald

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"DECISION OF CHRISTOPHER BLAKE"

"JOHN LOVES MARY"

"FLAXY MARTIN"

"SOUTH OF ST. LOUIS" COLOR BY TECHNICOLOR

UNITED STATES PICTURE

Renaissance May Be Court Issue

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company and to protect the interests of preferred shareholders, especially as regards the right to vote."

It appears that there is internal strife in the company and a battle for financial and administrative control is developing.

Ten films were to be produced on a two-year schedule by Canadian International Screen Productions, a much publicized company headed by Joseph Than and Leonard Fields of Hollywood. This company had a working agreement with Renaissance Films and the films were to be distributed by Monogram. The date for the commencement of production was passed several weeks ago. About the same time Monogram announced the CISP's failure to start production had caused the distribution company to withdraw from the entire agreement.

Than and Fields are believed arranging a distribution deal with another company and will probaby go ahead with production if legal developments do not obstruct their plans.

The specific company named in the petition was Renaissance Films Distribution Inc., part of the tri-company establishment based on the old armory at 4824 Cote des Neiges Road, which has undergone rebuilding since the companies were formed in 1947. The other companies in the setup are Renaissance Cinema Inc. and Renaissance Export Inc. The one named in the petition is believed to be the parent organization.

The balance sheet at the end of 1947, certified by Ernest Cardinal, chartered accountant, stated that the company's capital stock amounted to $1,242,488.29. It was capitalized at $2,500,000, with 100,000 preferred shares being offered at a par value of $25.

President and managing director at the time of organization was J. A. DeSeve, co-founder and general manager of France Film for many years. He is said to have returned to an important place in that company. The treasurer is Leo Choquette, president of Laurentide Theatres, Ltd., Quebec circuit. First vice-president is Paul Pratt, well-known in Quebec municipal politics, and Paul Gilbert, MD, is vice-president.

BC Theatre Sold

M. A. Metropolit has announced the sale of the Rialto Theatre in Summerland, BC, to M. Harrison. Metropolit took over the theatre in the summer of 1947 from the former owner, Mrs. Thelma Nicholson.

IFD GETS DOS' 'DUEL' AND 'PARADISE'

International Film Distributors will take over the selling of additional accounts and rebooking on two Selznick films, "Duel in the Sun" and "The Paradine Case." The films have been handled by the Selznick Releasing Organization until now.

Transfer of the films was part of the "first phase of an association" between the USA Eagle Lion organization and SRO. In Canada IFD, which is managed by David Griesdorf, distributes the Hollywood films released by Eagle Lion in the USA.

The arrangement between the companies also gave the USA Eagle Lion organization nine Selznick reissues. All but three of these have already been reissued in Canada by various companies, the exceptions being "Since You Went Away," "Spellbound" and "I'll Be Seeing You."

SRO, headed in Canada by Joe Marks, continues as a separate entity and will distribute "Portrait of Jennie," "The Third Man" and "Gone to Earth" in order.

Commons May Debate CBC Video Policy

(Continued from Page 1)

ern and midwestern networks. Estimated cost of the cable is $12,500,000.

Output of television sets in the USA jumped from 179,000 in 1947 to 850,000 units in 1948. It is hoped that there will be 2,000,000 sets by the end of 1949.

Meanwhile those interested in furthering television in Canada must wait idly until the CBC's request for allocations is either approved or rejected. It is asking a budget from the government with which it can pay for its share of the stations it wants to own jointly with private interests. If the money, which would be a loan, is refused the CBC's television policy will have to be reviewed.

The request for a loan has already been turned down once by the Cabinet, this having happened at a meeting in October to which CBC officials had not been invited, it was stated by Blair Fraser, Maclean's Ottawa editor, in an article in the January 15th issue of that magazine.

The article, called "Why They Won't Let You Have Television," quotes the Rt. Hon. C. D. Howe as saying: "If private operators think it worth while to risk that much money, let them go ahead. Some of them, like Canadian Marconi, can hope to get it back by selling TV sets. For the government it would be a dead loss. If I were living in my own town of Port Arthur, I'd kick like a steer at paying taxes to bring television to Montreal and Toronto."

Three or four months may pass before the CBC can decide on which course to follow, A. D. Dunton, chairman of its board, stated. If the loan is okayed the license fee to be householder might be $10 instead of the present $2.50, so that the CBC could pay off what it borrowed.

The CBC would require about $3,000,000 for its share, if the estimates given by each license applicant is any indication.

A cartoon by Jack Boothe on the editorial page of a recent issue of the Toronto Globe and Mail indicates the reaction of a great portion of the press and public to the CBC's policy of delay. In the first panel a couple are smiling expectantly at a television set on which is printed: "Television for Canada." The time is 1946. The second panel identified the time as 1949 and in it the look of expectancy has been replaced by disappointment. The time angle in the last panel is "19??" the couple are now old and bent but still waiting for television. In each panel a voice from the television set says: "This is the C.B.C. One moment pul-eeze."

The Maclean's article also emphasizes the danger of further delay. Fraser reports that Wayne Coy, USA government radio-TV chairman, "dropped a broad hint that if TV channels are badly overcrowded, the U.S. may want to take over some channels now allotted to Canada. To do so it would have to negotiate a new agreement and the Canadian case would be sadly weakened if we had decided to make no use at all of the channels we now have."

Film Weekly

Vol. 14, No. 4 Jan. 26, 1949

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Address all communications — The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada

Entered as Second Class Matter.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada, Phone ADelaide 4317. Price 5 cents each or $2.00 per year.

Films Don't Hurt Country Kids

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the formation of groups which meet to discuss the questions raised by the air show.

As reported in the Daily Sentinal Review, Woodstock, four of these forums in that area expressed some interesting opinions about films. All of them felt that movies had a limited effect on the conduct of teen-agers, two giving as the reason the fact that they did not attend movies enough. Even those groups which objected to crime pictures agreed that films did little harm.

One forum, with 48 present, found that good entertainment and variety were presented at the movies and that a better class of movies are shown at Woodstock than in the average city its size.

Other conclusions of the forums:

That movies enabled them to see how people live and work in other countries.

That more British and Canadian films should be shown.

That rural theatres should show more films of interest to the farmer and urban theatres should present more films giving a true picture of farm life.

That there is too much drinking in films.

That Roy Rogers films were worthy of approval as film fare for young people.

Stars Of MGM Film

Frank Sinatra, Gene Kelly and Betty Garrett will star in MGM's forthcoming film, "On the Town."

Para's 'The Accused' Murder Drama

WITH such marquee toppers as Loretta Young, Robert Cummings and Wendell Corey, Paramount's Hal Wallis production, "The Accused," seems sure to do big business at the boxoffice. Concerning a murder committed in self-defence, the plot is simple, straightforward and powerful.

Mayer Repeats In $$$ Derby

The favorite in Hollywood's annual dough derby, Louis B. Mayer, formerly of Saint John, NB, won again, according to the report of the USA's Security and Exchange Commission. The total benefits received by him last year from Loew's Inc. for his services as MGM production chief amounted to $733,024, this figure being made up of salary, bonus and pension deposits.

Frank Sinatra received $325,833 for his movie acting for MGM, the report showed. Judy Garland was paid $310,483.

Bette Davis received $364,000 for her work at Warner Brothers, Inc., topping the list of salaries paid by that company.

Dennis Morgan received $315,476.19 and producer Henry Blanke took in cheques totalling $244,666.67 from Warners.

The figures covered only movie studios whose last fiscal year ended in mid-1948.

In addition to top-ranking salary employees now on its payroll, Warners listed payments to producer-director Hal Wallis totalling $100,000 and $23,736.15 to actor James Cagney. The company said both are former employees who received pay from gross receipts of movies made while at Warners.

Sidney Buchman, producer, led the payroll of Columbia Pictures Corp., with $250,000 for the year. Columbia's president, Harry Cohn, was paid $197,600, and $145,600 went to Jack Cohn, the company's executive vice-president.

Monogram Pictures, Inc., was the only other company on which current figures were available. These showed it paid its president, Samuel (Steve) Broidy, a total of $102,293.61.

The SEC said complete reports from companies employing such stars as Bing Crosby, Ingrid Bergman and Bob Hope will not be received until April.

Jane Wyman Donates Prize As Scholarship

James Wyman, whose performance in Warner Brothers' "Johnny Belinda" won her a $4,000 award as the "actress of the year" from the London Daily Express recently, has donated the money to establish a scholarship.

In her wire thanking the Express, Miss Wyman asked that the prize money be used in setting up a scholarship in the British Academy of Dramatic Arts in behalf of the cast and crew of "Johnny Belinda," without whose efforts, in her opinion, she could not have won.

Typodermic Injections

Tommy McLure is now president of the AGVA . . . **For a few days** last week Barney Fox was dressed like a millionaire. The millionaire was Simon Meretsky, who left his coat at The Tops restaurant and took Barney's by mistake . . . **Bruce West,** who gives out with local color about characters and capers for the Globe & Mail, was reminiscing with Ray Allen at the Variety Club the other night. Bruce was a member of the Hollywood staff some years ago and Ray was the boss of the house . . . **It's an over-8 lb. boy** at the Irving Hermans. Pop is with IFD and mom is Dorothy Grossman, formerly of Mono.

A fellow was bragging that a local air clown, who loves to discuss arts and letters, was a frequent guest at his home. "His presence may raise the intellectual tone of your establishment," commented his severest critic and ex-best friend, "but he'll surely lower real estate values in the neighborhood."

A soldier of misfortune, whining about his succession of bad breaks, threatened to write his life story under the title: "Life—Who Needs It?" And hop off a bridge . . . **I liked Bill McCraw's** crack about the taking ways of a certain Texas politician. "We're going to get him a pair of asbestos gloves for his birthday," Bill said, "so that he can steal hot stoves too". . . Did I report that Lou Consky, owner of theatres in Haliburton and Fenelon Falls, bought the Beaver, Minden, from Barney Walker? . . . **Kenyon Davies,** formerly assistant in Brampton, is now Bob Maynard's assistant at the Palace, Hamilton.

Bill Stewart was talking about the 1927-28 film venture, "Carry On, Sergeant," which was directed by Bruce Bairnsfather at Trenton, Ontario. At the time it was hoped that the film would mark the beginning of successful Canadian production of features. Bill handled the publicity for the film, which was supported by a group of business men, of which the leading figure was William Wright of Wright-Hargreaves, the mentor of George McCullagh. Wright's niece, Nancy Hargreaves, played the femme lead. But get this — the top comedy role was that of a little fellow who in time was to be compared with Chaplin as a pantomime artist. His name was and is Jimmy Savo.

The CISP-Renaissance deal with Monogram was dropped because Len Fields and Joe Than didn't start production as promised. What goes with Renaissance, which had public financing? There are rumors of court action . . . **Julian Roffman,** formerly of the NFB and the armed service film section, has joined World Today, Inc., NY, as a producer-director . . . **The annual boxing show** of the Newsboys will be held at Maple Leaf Gardens on February 14th . . . **Odeon-Humber** will open January 28th, the Odeon-Woodstock in the early part of February and the Odeon-Ottawa a few weeks later.

Mary Lowry Ross, Saturday Night reviewer, got off this good one while comparing "The Unconquered" with "The Paleface": "There is a noticeable resemblance between Cecil B. DeMille at his solemnist and Bob Hope at his silliest, particularly when they are both treating the same theme. Cecil B. DeMille carries excess to absurdity and Bob Hope carries absurdity to excess but their productions, as relentlessly timed and explosive entertainment, have a lot in common."

In the 1850s Toronto, with a population of 30,000, had 162 taverns. The old days are back. Today the classy booze cans are so thick on Yonge Street that a lush tossed out vigorously would probably land in the next drinkery. Right now lounges are being prepared on the ground floor of the Royal Bank and at the corner of Dundas and Yonge . . . **That ill-famed** and time-dishonored phrase, "The Black Maria," has been altered at last. In Toronto, judging by the color of the new copshops-on-wheels, it will be "The Gray Maria." In Cabbagetown it is already known as "The Gray Hornet."

Paramount Adds Five Features

Henry Ginsberg, Paramount studio head, has added five pictures to the studio's early 1949 schedule, making a total of 13 films which will go into production during the first five months of the new year. Of these 13 pictures, ten will be Paramount productions and three will be Hal Wallis films for Paramount release. In addition to these, Pine and Thomas will have two pictures in work at Nassour Studios for Paramount release.

The five pictures added to Paramount's schedule for a start in March and April are "Lariat Loop," a Bob Hope starring picture, to be produced by Robert Welch; "Little Boy Blue," starring Betty Hutton with Mitchell Leisen as director; "Copper Canyon," Technicolor epic starring Ray Milland, with George Marshall as director and Mel Epstein as producer; "I Married A Dead Man," starring John Lund, Macdonald Carey and an actress yet to be selected, with John Farrow as director and Richard Maibaum as producer; and "Beyond the Sunset," starring William Holden and Paulette Goddard with Mel Epstein producing.

Five pictures previously scheduled for a January and February start are "Dear Wife," now before the cameras with a cast headed by William Holden, Joan Caulfield, Billy De Wolfe, Edward Arnold and Mona Freeman; "Red, Hot and Blue," starring Betty Hutton and Victor Mature; "After Midnight," starring Alan Ladd and Wanda Hendrix; Frank Capra's "Broadway Bill," starring Bing Crosby; and "Sunset Boulevard," which Charles Brackett will produce and Billy Wilder direct with an all star cast.

Three pictures which Hal Wallis will have in production at Paramount during January and February are "Rope of Sand," starring Burt Lancaster, Corinne Calvet, Claude Rains and Peter Lorre; "Thelma Jordon," starring Barbara Stanwyck and Wendell Corey; and "My Friend Irma," with a stellar cast under the direction of George Marshall.

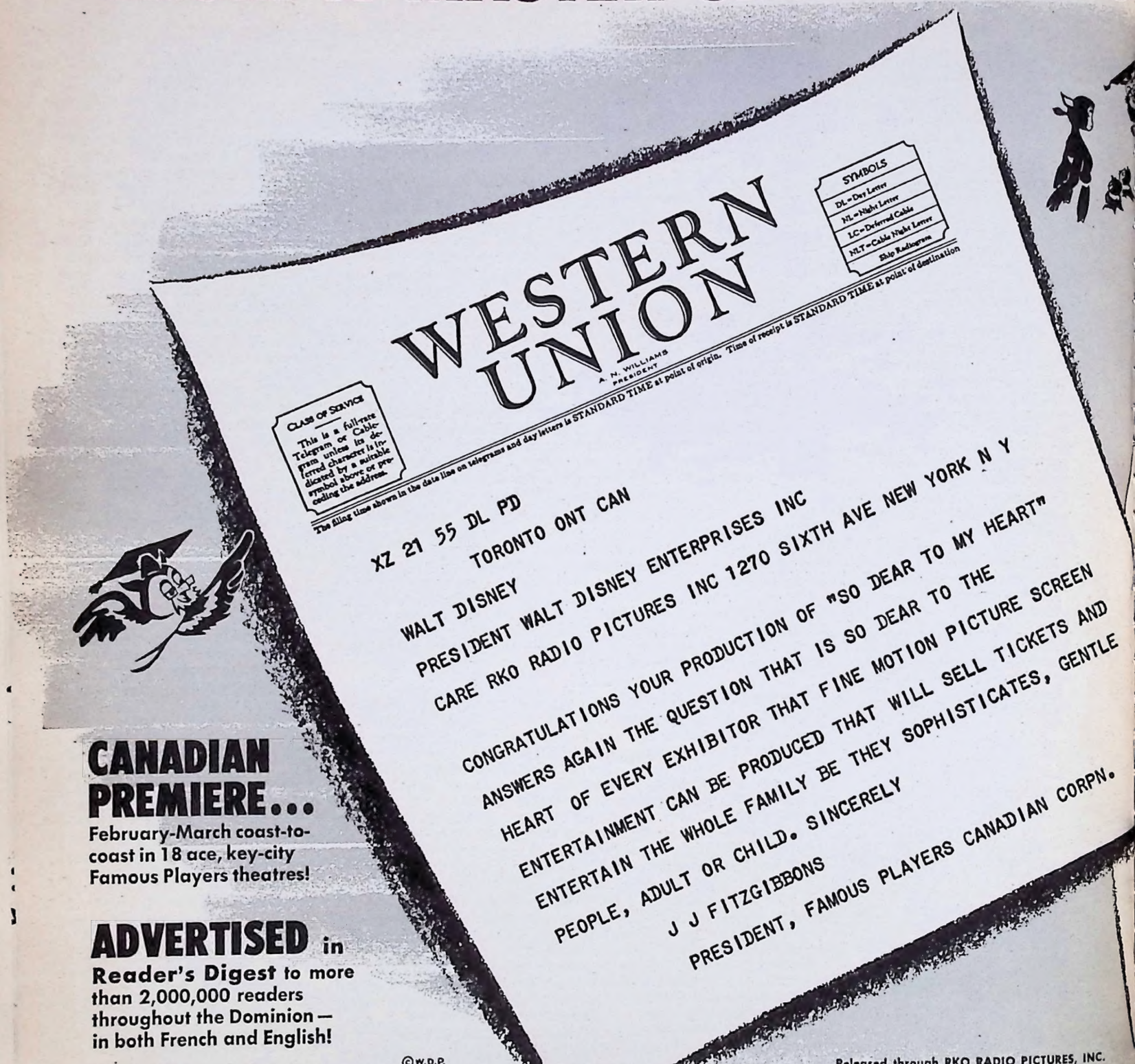
Columbia Purchase

Columbia Pictures has purchased "The Big Gun," an original screenplay by William Bowers, and has assigned the property to Alex Gottlieb to produce.

'The Green Promise'

Marguerite Chapman has signed for the leading feminine role in "The Green Promise," a Glenn McCarthy production for RKO release.

FROM A MASTER SHOWMAN TO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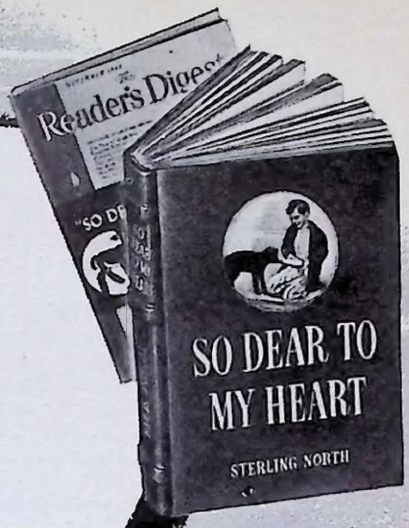

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"A constant delight! Walt Disney has again turned out another roundly good entertainment for the young-in-heart . . . rich and warm!"
— FILM DAILY

"A must for the seniors as well as the kids! Plenty of laughs, suspense and good old-fashioned melodrama! Stands right up in front of Walt Disney's list!"
— DAILY VARIETY

Selling Deal Set By UA And Monogram

Two forthcoming films from Monogram — Roy Del Ruth's "Red Light" and King Brothers' "Gun Crazy" — will be distributed by United Artists instead of Monogram, it was announced by the latter company recently. Both productions are scheduled to start in March and will probably be financed by Pioneer Pictures, a new company in which Monogram owns a half interest.

Reason for the releasing switch was to facilitate obtaining important players for the films. Del Ruth is said to be seeking to get George Raft for his picture.

Willie Howard, 62, Dies In New York

Willie Howard, veteran comedian of the stage, died recently in New York of a liver ailment at the age of 62. He last appeared in "Along Fifth Avenue," which he left last December 8th.

Howard first appeared as a performer in a theatre in 1897 and teamed up with his brother, Eugene, for a vaudeville act that played the country's leading houses for the next ten years. He was engaged by the Shuberts and starred in several of their hits in the Winter Garden. He was top comedian in various editions of Ziegfeld's Follies and George White's Scandals.

Wanda Hendrix Cast Opposite Alan Ladd

Wanda Hendrix has been assigned the feminine starring role opposite Alan Ladd in "After Midnight," which goes into production soon at Paramount's Hollywood studio. She will portray the daughter of a noble Italian family who worked with the American OSS during the war and aids Ladd, a member of th OSS, in discovering the betrayers of his group. Mitchell Leisen will direct "After Midnight."

Paramount Acquires 3 Story Properties

Paramount has announced the acquisition of three story properties, "Montana Rides," "Walk Three Steps Down" and "Old Man in a Fast World."

"Montana Rides," a novel by the late Max Brand, has been a top seller in the western field for more than twelve years.

"Walk Three Steps Down," an original by Horace McCoy, is a melodrama of big city life. "Old Man in a Fast World," a novelette by Walt Grove, is scheduled for early publication in the Saturday Evening Post and is the story of the Air Force Intelligence.

Extra!

THEATRE MEN TALK BACK

PRINCE George is a British Columbia community of over 2,000 people whose financial support is apparently derived from lumber. It has two theatres and H. G. Stevenson, a literate and outspoken exhibitor well known and liked in the Canadian motion picture industry.

Not so long ago a patron who signed himself "Moviegoer" complained about the seats, ventilation, popcorn, failure to play advertised pictures and the showing of films allegedly unsuitable for children. His complaint took the form of a letter to the editor of the Prince George Citizen.

One by one Stevenson answered the complaints, some of them with gentle joshing but all of them effectively, in a letter to the Citizen. Another letter, signed "A Theatre Employee," also answered the complaints but in a fashion more in keeping with the "frontier" character of Prince Rupert.

Let us quote "A Theatre Employee" first:

"The seats. Ah, those seats! Sure they are not the best in the country, we know that. We also know what to do about it, furthermore it is our intention to do something about it, and when we have completed our improvements, you will rate a comfortable seat, but leave your jackknives and chisels at home. Also park your gum on the nearest hitching post, such practices are not tolerated in the best of mining camps nowadays."

After more of this he takes up the matter of popcorn, the smell of which he claims is agreeable to most people, although not to himself. "Thousands of theatre-goers all over the country can't be wrong. Whether we like it or not popcorn is here to stay, at least so say the public."

He then discusses transportation tieups and threatened strikes as the reason why "we call Northside 777 and what happens? Wrong number!" It happens to the best of theatres. "Mr. Moviegoer, we book 'em but we can't be held responsible for transportation problems."

A FILM criticized as unsuitable for children was used when the animal picture booked didn't show up. The substitute film was properly advertised as adult fare. He concludes:

"The fact we did not receive our proper film for this showing does not compel us to close the matinee. There are adults, whose jobs compel them to see the matinee only if they are to see a show at all. Your efforts to champion the case of the children would be more noble, sir, if you sought instead to impress the minds of the parents, who care very little about what is playing at the theatre so long as they can cram their offspring through those hallowed portals while they themselves rush off to seek other entertainment for a couple of hours. In closing I am led to wonder what their 'impressionable little minds,' as you put it, must have been impressed with when one reads some of the 'impressions' left behind on the walls after those matinees, certainly not what they saw on the screen Mr. Moviegoer, not by any means."

WE'LL conclude this report of a controversy that could occur anywhere there are theatres by quoting H. G. Stevenson:

"Your theatre management is very much concerned about bringing in productions that can ethically, industrially, artistically, and safely be recommended. However, when magazines, comics, radio and books are censored so that all material is acceptable to all classes so that they must accept it, then you have taken the preliminary steps toward state control. You will remember that the movies were among the first mediums to be taken over by Hitler's propaganda machine. Today the movies are leading the way to progress, and there is not a program that does not undergo the fine screen of censorship many times before they appear here. The inspiration, the talent, genius, news and art, the music and comedy that are brought through this medium is so great that there is hardly one of us who does not treasure gratitude in his heart for the privilege of enjoying it. An intelligent and alert mind will find here something worth while in every program and something that can be used constructively for himself and his community."

Cornel Wilde Loaned

Cornel Wilde has been loaned by 20th Century-Fox to Lazar Wechsler, producer of "The Search," for a picture Wechsler expects to make in Switzerland this Spring.

William Dieterle To Produce 'Rachel'

William Dieterle, who recently completed directing two Hal Wallis productions for Paramount release, will shortly return from France, where he made preparations for producing an independent film titled "Rachel," based upon the life of the famous French actress.

Shortly before leaving Hollywood, Dieterle signed a long-term contract with Wallis calling for the direction of a series of films to be produced in the next few years. The first of these will be "Rope of Sand," starring Burt Lancaster and introducing the European actress, Corinne Calvet, recently put under contract by Wallis.

Fox' 'Black Rose'

Twentieth Century-Fox' production of Thomas Costain's best-seller, "The Black Rose," will be filmed in North Africa. Henry Hathaway will direct and Louis Lighton will produce the film, which will star Tyrone Power.

Veiller To Produce

Anthony Veiller will produce Warners' "As We Are Today."

Swiss Actor Cast

Paul Christian, the Swiss actor who was recently signed to a long-term contract by Universal-International, has been cast by the company in one of the top roles in "The Night Watch."

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Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 14, No. 4 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

That Wonderful Urge

with Tyrone Power, Gene Tierney
20th-Fox 82 Mins.

SPOILED RICH GIRL COMEDY HAS THE NAMES. POWER AND MISS TIERNEY STRONG MEDICINE FOR THE MARQUEE,

More than faintly resembling a series of basic situations purported to be comedy, yet nevertheless laugh provoking in the comedy sense that tickles the shopgirl's fancy while it spins the stuff that her romantic dreams are made of, "That Wonderful Urge" is the latest contribution to the ever-waging battle of the sexes. The original story is bent and twisted, subjected to severe strain where credulity figures.

But "That Wonderful Urge" has the names. Tyrone Power and Gene Tierney, teamed together again, make a marquee lure. The title is suggestive enough. Script has more than a few references to the physical aspects of amour and for broad fun, risque in a heavy handed manner, there are enough jocular references to revive flagging interest.

In order to get back at Tyrone Power, Gene Tierney, a grocery store heiress, who has been ridiculed by him in a series of newspaper articles, follows him from Sun Valley to New York and announces to the press that they are married. This sets off a string of follow up yarns which make Power look awkward, silly, downright stupid and increases his anger. He tries to embarrass Miss Tierney but only falls in love with her. Then someone pops the bright idea that she can be sued for libel. In court the evidence fouls up Power's allegation he is not her husband. She frames him, but good. Interference by Gene Lockhart proves of no avail. He wants them to consummate the unconsummated marriage.

But old Dan Cupid has struck and in the last scene Kinsey Report reading Power has a wrestling match with Miss Tierney in her bedroom. She tries to fight him off. But when he tell her it's love, that puts a new complexion on things.

CAST: Tyrone Power, Gene Tierney, Arleen Whelan, Reginald Gardiner, Lucile Watson, Gene Lockhart, Lloyd Gough, Porter Hall,

CREDITS: Producer, Fred Kohlmar; Director, Robert Sinclair; Screenplay, Jay Dratler; From a story by William R. Lipman, Frederick Stephan.

DIRECTION: Adequate. PHOTOGRAPHY: Good.

Joan of Arc

with Ingrid Bergman, Jose Ferrer, Francis L. Sullivan, J. Carroll Naish, Ward Bond
RKO-Wanger 145 Mins.

ONE OF THE GREAT PICTURES OF ALL TIME, MAGNIFICENT IN ITS LESSON OF GREAT FAITH AND HIGH COURAGE, AND BLESSED WITH INSPIRED PORTRAYALS, MASTERFUL DIRECTION, UNSURPASSED PRODUCTION VALUES AND THE FINEST TECHNICOLORED PHOTOGRAPHY.

A picture for all the world to see . . . that, in simple truth, is "Joan of Arc."

Assuredly, too, one of the great pictures of all time . . . and with its magnificent lesson of great faith and high courage as timely tomorrow, and tomorrow's tomorrow, as it is today.

Seldom indeed has the cinematic art been so intelligently, so skillfully and so effectively employed anywhere to fashion a picture as devout, as inspirational, as heartening, as stirring . . . and, importantly to the showmen who will play it, as entertaining.

That, admittedly, encompasses quite a bit of critical territory, but what else would — or could — one write of a picture such as this — a picture whose climactic emotional impact is such as to leave you limp, a picture whose near-perfection of story is capped by magnificent performances, by sheerly brilliant direction and by Technicolored photography which eclipses all that has gone before?

Write this down boldly: The late Victor Fleming's direction, sensitive, imaginative, adept, is the kind that a director's dreams are made of.

And this as boldly: Ingrid Bergman's Maid of Orleans, for histrionic artistry, well night stands alone. It is a First-Lady-of-the-Screen performance, as much of the soul and heart as it is of the mind.

In history — and in drama, too — there is no character offering greater challenge to an actress than Joan. The why of that is no mystery; the explanation is found in the simplicity of the inarticulate peasant maid of 17 who was to rally France, lead the army of its uncrowned King, Charles VII, to victory, enthrone him only to be betrayed by his weakness and avarice, and finally, to be captured, sold for British gold, tried as a heretic by the villainous, scheming and ambitious English tool, Pierre Cauchon, French Bishop of Beauvais, and burned at the stake in the marketplace of Rouen.

There is "Oscar" lustre, most certainly, also to be discerned in the delineations of others numbered among the principals of the cast of thousands provided by the producer, Walter Wanger. But before turning to them, a few grateful, sincere words addressed to Wanger. For "Joan of Arc" is produced as a great picture should be — with loving care, with high resolution and with a touch of genius, if you please. By admission, the production represents a $4,600,000 investment. Let it be said that not only does the picture look it, but that Wanger received honest value for his money in every department. And he should recoup. With a tidy profit, be it added.

As to supporting performance, there are standouts by the talented Jose Ferrer, here making his film debut as the weak Charles; by England's able Francis L. Sullivan as the story's — and history's — heavy, Cauchon; by J. Carroll Naish, playing the one-eyed John of Luxembourg, who sells Joan to the English, and by Ward Bond, the perfect choice for General La Hire, Joan's devoted friend.

There are, in addition to the Battle of Orleans, other exquisite examples of motion picture pageantry. The coronation of Charles in the Cathedral at Rheims would be one. Here the art direction of Richard Day touches new heights. Several of the scenes at the Dauphin's court are veritable French tapestries come to life.

CAST: Ingrid Bergman, Jose Ferrer, Francis L. Sullivan, J. Carroll Naish, Ward Bond, Shepperd Strudwick, Cecil Kellaway, Hurd Hatfield, Gene Lockhart, John Emery, George Coulouris, John Ireland, Richard Derr, Roman Bohnen, Robert Barrat, Selena Royle, Irene Rich, Richard Ney, Leif Erickson, George Zucco, James Lydon, Rand Brooks, Nestor Paiva, Ray Teal, Nicholas Joy, Vincent Donohue, Henry Brandon, Morris Ankrum, Tom Brown Henry, Gregg Barton, Ethan Laidlaw, Frederick Worlock, Dennis Hoey, Colin Keith-Johnston, Mary Currier, Roy Roberts, Shepperd Strudwick, Taylor Holmes, Alan Napier, Philip Bourneuf, Aubrey Mather, Stephen Roberts, Herbert Rudley, Frank Puglia, William Conrad, John Parrish, Victor Wood, Houseley Stevenson, Jeff Corey, Bill Kennedy.

CREDITS: Producer, Walter Wanger; Director, Victor Fleming; Based on the Maxwell Anderson stage play, "Joan of Lorraine," with script adaptation by Anderson and Andrew Solt; Director of photography, Joe Valentine; Art director, Richard Day; Costumes, Herschel McCoy and Dorothy Jenkins; Film editor, Frank Sullivan; Sound engineer, William Randall; Assistant director, Eddie Salven; Associate director, Slavko Vorkapich; Sets, Edwin Roberts, Joseph Kish; Special photographic effects, Jack Cosgrove, John Fulton; Music, Hugo Friedhofer; Musical direction, Emil Newman.

DIRECTION: Tops. PHOTOGRAPHY: Tops.

The Kissing Bandit

with Frank Sinatra and Kathryn Grayson
MGM 102 Mins.

MUSICAL OF EARLY CALIFORNIA MARKED BY ABLE PERFORMANCES AND EXCELLENT SPECIALTY NUMBERS SHOULD RATE HIGH WITH YOUNGER GENERATION.

The younger generation will go for this show which has its setting laid in early California when this state was ruled by Spain. The screenplay treatment tends more towards the burlesque than to reality. There are some excellent specialty dance numbers performed by Ricardo Montalban, Ann Miller, Cyd Charisse, and Sono Osato. Kathryn Grayson and Frank Sinatra will charm their fans with their excellent singing and smooth performances.

J. Carrol Naish, Clinton Sundberg and Billy Gilbert are outstanding in their respective comedy roles. Production by Joe Pasternak is lavish in all its details. Direction was handled by Laslo Benedek.

The story revolves around Sinatra whose father was a noted bandit who always kissed the ladies he encountered in his robbing escapades. But Frank is just the opposite and is reluctant to follow in his father's footsteps. J. Carrol Naish is in constant difficulty trying to bring about a change.

The plot meets complications when a Spanish count arrives from Spain to collect back taxes from the Governor of California. Kathryn Grayson is the governor's daughter, and when the Count goes for the pretty girl, Sinatra shows his courage by coming to her rescue to win the girl and her kisses.

CAST: Frank Sinatra, Kathryn Grayson, J. Carrol Naish, Mildred Natwick, Mikhail Rasumny, Billy Gilbert, Sono Osato, Clinton Sudnberg, Carleton G. Young, Edna Skinner, Vincente Gomez, with dance specialties by Ricardo Montalban, Ann Miller and Cyd Charisse.

CREDITS: Producer, Joe Pasternak; Director, Laslo Benedek; Screenplay by Isobel Lennart and John Briard Harding; Authors, same; Director of Photography, Robert Surtees, ASC.

DIRECTION, Able. PHOTOGRAPHY, Excellent.

Stars Of 'Murderer'

Orson Welles and Maria Montez will star in "Portrait of a Murderer," which will be produced in Paris in French and English versions. The United Artists announcement also stated that Welles will write, direct and star in the English version, while Miss Montez will star in both.

OBEY THAT IMPULSE....BOOK IT FO

TYRONE
POWER
GENE
TIERNEY

that Wond

with

REGINALD GARDINER • ARLEEN WHELAN • Lucile Watson • Gene Lockhart • Lloyd Gough • Porter

Screen Play by Jay Dratler • From a Story

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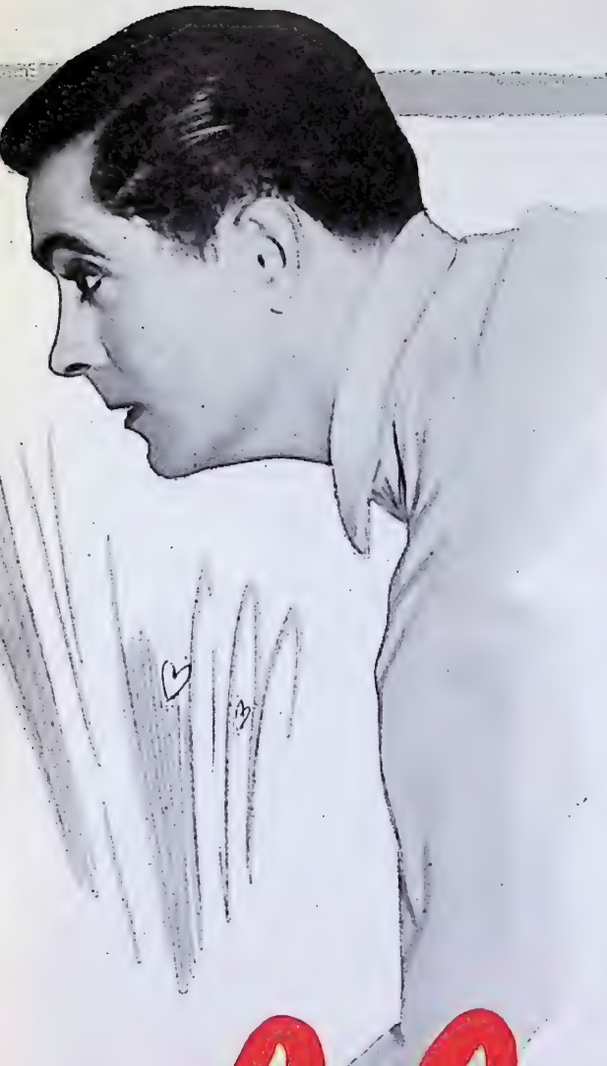

"SURE-FIRE LAUGH-WINNER AND COIN-SNARER!"... —*Variety*

"POWER AND TIERNEY STRONG MEDICINE FOR THE BOXOFFICE!"... —*Film Daily*

"WILL HIT RICH PAY DIRT!"... —*Boxoffice*

"NO QUESTION ABOUT BOXOFFICE RESULTS!"... —*Motion Picture Daily*

...erful URGE

...all • Richard Gaines • Taylor Holmes • Chill Wills • Directed by Robert S. Sinclair • Produced by Fred Kohlmar

William R. Lipman and Frederick Stephani

SURGE FROM 20th CENTURY-FOX!

A Book Review and an Appeal for a

CANADIAN FILM ARCHIVE

THE Canadian writer on motion picture subjects learns early that reference libraries carry a minor amount of informative matter about what is today the world's greatest medium of education and entertainment. And whatever material is filed usually emphasizes the part played by the USA in the development of the moving picture. This is not surprising, although there would be a better balance to such files if they had more about the French and English contributions.

The British, who have since the war fought to recapture their place in the film world, now have a book which tells the story of the first decade of the moving picture in the Old Country. Called "The History of the British Film," it covers the period from 1896. Written by Rachael Low and Roger Manville, it is based upon the research of the History Committee of the British Film Institute, of which the chairman is Cecil Hepworth. Further volumes covering the periods of 1906-1914 and 1914-1928 are in preparation.

The book was published in London by George Allen & Unwin Ltd. and is being distributed in Canada by Thomas Nelson & Sons. Although it is frankly a reference volume, its more-than-100 photographs covering the activities of the British industry's initial ten years and its style of presentation make it fascinating for anyone with any degree of interest in the film.

The Americans used Edison's Kinetoscope as the beginning point when they celebrated 50 years of the industry in 1944. This peepshow device is credited with inspiring the race for screen projection, in which it appears the Americans were third. In France the Lumiere Brothers of Lyons, who had photographed moving pictures in August, 1894, displayed them publicly in Paris in December, 1895. A week later Robert Paul showed Britain her first screen movies. In April, 1896, the Edison movies were shown in New York.

Britain had pioneer producers in 1896, among them a Brighton portrait photographer named Esme Collings, who made 30 short films. In that same year the newsreel came to Britain when the derby was shown on the screen of the Alhambra. Robert Paul's "The Deserter," shot in 1898, is claimed by British to have been the first feature film.

These things, among others, are to be learned from this invaluable book, which is divided into two parts. The first is "Production, Distribution and Exhibition," the second "The Films Themselves." One learns also that the distribution of films in Britain originated when showmen, who had accumulated reels which they had purchased outright, hit on the happy idea of renting them to others.

PERHAPS this is a good time to return to our opening theme about the limited amount of film material in our public libraries, archives and museums. On one of the walls of the Canadian Motion Picture Distributors Association office in Toronto there hangs a framed letter with shows that the Edison Kinetoscope was operated in Ottawa about a week after it made its appearance in the USA. Written by Thomas Edison, it informs the Holland Bros. that he is "pleased to hear that the first public exhibition of my Kinetoscope has been a success under your management, and hope your firm will continue to be associated with its further exploitation."

That letter marks the beginning of the motion picture in Canada. Apparently the Holland Bros. were Andrew and George C., who, according to the Ottawa directory of 1892-93, were Senate Reporters, Stenographers, Agents for the Smith Premier Typewriter, Edison Phonograph, and Sorley Storage Battery. They carried on their business at 34 Elgin Street and their telephone number was 12.

For that information we owe thanks to the Public Archives of Canada, which also provided a story from the Ottawa Free Press of May 2nd, 1894. In it the paper describes the Kinetoscope as "The latest development of Edison's genius in the line of photography." It reveals its main principles, then tells how the picture which was apparently shown in Ottawa, that of Edison and Sandow together, came to be taken.

This publication sent the Public Archives a photostat of the Edison letter and it was acknowledged by G. Lanctot, deputy minister, as "worth exhibiting in our museum."

ANOTHER need is a library of the first films made in this country, for in the greater Canada of tomorrow they will be invaluable as records of life in the pre-atomic age. The Museum of Modern Art in New York maintains such a library, while the Library of Congress has undertaken the gigantic task of extending its work in the film field to encompass almost all subjects, from the paper prints which, according to the Librarian of Congress, are "the incunabula of the motion picture industry," to the latest made.

The paper prints were always in possession of the Library of Congress and during the summer of 1943 the late President Roosevelt approved of plans for the preservation of motion pictures, giving his blessings to a bill which would authorize a film servicing building and vaults to be built. Also in the United States motion pictures used in the transaction of government business may be designated as records and as such are eligible for preservation in the National Archives.

Luther H. Evans, the Librarian of Congress, in making his address about the USA government's interest in that country's films to the National Board of Review, said:

"This brings us, therefore, to the consideration of the ultimate uses such collections may serve. Certainly the historian should be served; no medium records our comings and goings quite so graphically and I hope faithfully as does the motion picture. Even the producer may turn historian on occasion with profit to himself and craft. But the historian is not the only one interested; there are many others with interests which must be heard. In our policy statement on selection appear these words: "These others would include students of the manifold arts as reflected in motion pictures, such as music, the dance, make-up, costuming, speech, and drama in general; scientists and technicians having an interest in optics, electronics and photochemistry; sociologists and psychiatrists interested in human behavior; business men contemplating investments; public leaders and public officials who may want to mobilize our national resources through the use of this medium in some great crisis; producers looking for research material as well as actual footage on non-restricted films; and taxpayers in general who may be motivated solely by a curiosity in life as mirrored on the screen.'"

Canada, even though it has the largest and most successful documentary organization in the world as a government agency, has no film archives. Yet there are many Canadian films dating back to the early 1900s. Some were made by government departments, others were shot for the CPR by Guy Bradford, a cameraman imported from England. They show pictures of life in another day. Then there are film records of sporting events involving Canadian champions; feature films made before and after World Ward I in various parts of the Dominion. There are the early newsreels made by Ernest Ouimet of Montreal. If some effort is not made to gather these soon they may be lost forever. If searched out now they could provide the basis for a library which could be enlarged by the films of Canadian life which have been made by the National Film Board and others.

A Canadian Film Archive in Ottawa is one of the aims of the Toronto Film Study Group (prospectively the Toronto branch of the National Film Society) which is headed by Gerald Pratley, CBC writer. The purpose of the Canadian Film Archive will be "to trace, catalogue, assemble, exhibit and circulate a library of film programmes so that the motion picture may be studied and enjoyed as any other of the arts is studied and enjoyed."

This worthy desire to create a Canadian film library equivalent to those of the New York Museum of Modern Art and the British Film Institute should be supported but the first need is a government depositary of early pictures of our country.

ANOTHER example of the lack of interest in the Canadian motion picture industry background is that virtually no history or biography of a local or national nature is to be found in the Toronto Reference Library, probably the largest English-language reference library in Canada. Recently this publication offered the library copies of historical and biographical articles which appeared in it during the past eight years. These were welcomed by the Chief Librarian, C. R. Sanderson, and will be placed in scrapbooks.

Canadian industry folk, like their British colleagues, could provide the same type of material from which the History Committee of their Institute worked in preparing material for its book. The Canadian Picture Pioneers, a national organization, already has much material in its archives. Perhaps it is that organization which should see that some of it, in acceptable form, finds its way into reference libraries or print.

Even now, when Canada has just begun the march toward its great destiny, it is strange that such a powerful industry and art as the moving picture should be without historic records in places designed to house them. How ridiculous will it seem several generations from now?

Public Told About Trade Questions

(Continued from Page 1)

cluding the United States, provided that these meet the entertainment standards of each theatre's clientele and provided, of course, that they are available to us, which does not always happen."

Lawson, a former federal minister of finance, described the austerity of life in Great Britain and said that "we may very well find that all of us, in our own and in the national interest, must examine a problem of arithmetic."

Britain, to continue buying in Canada, must sell us additional goods and services and "we must discover what ways and means can be found here to enable her to do so." Canadian dollars must be put in Britain's hands "if they are going to buy our wheat, farm products, and manufactured goods, and thus contribute to keeping the wheels of our factories going."

He then suggested that "Further expansion of the distribution of British films in Canada offers one of the simpler and more practical methods." The goods required, "to increase, through films, the flow of Canadian dollars to Britain are already, so to speak, in the country. The popular and public demand for them has been proven to exist. There is neither a price problem nor a supply problem."

While he discussed such assorted theatre matters as the Odeon children's clubs, British films in French dialogue for Quebec, the growing popularity of British films in Canada and the United States, the increasing interest in Shakespeare as presented in the movie "Hamlet" on the part of teen-agers, and the cultural value of British films to democracy, Lawson's emphasis was on more playing time to increase UK revenue.

Early in his address the JARO head in Canada gave a brief biography of J. Arthur Rank and quoted some of the latter's words on receiving a degree from an USA university. He had discussed the value of films to the human spirit, then said:

"But I am, of course, a business man, and I have made a bid to put our films onto the world markets, not only because I wanted people to know about us, but because I believe that motion pictures could be a spearhead in Britain's battle against adverse trade balances. So we are using British films as Trade Ambassadors for British goods, just as you have used American films to stimulate the export sales of American goods; and it is my hope that the foreign revenue from our films, will, in time, grow to become a most important item in our national balance sheet."

Flashbacks

WHEN Jake Smith acquired the Odeon Theatre in Parkdale, Toronto, from Frank and Joe Garbarino, he considered it a personal triumph and the highlight of his long career in motion picture exhibition. It wasn't because the deal involved a couple of hundred thousand dollars. What gave Jake a thrill was that the Garbarino boys, whose opinion he, the neighbors and the trade placed great value on, had voted for him as an okay guy.

You see, Jake, as operator of the Kum-C in Parkdale, had been in active competition with the Garbarinos for many years. It is a tribute to Jake and the Garbarinos that they got along so well. The people of Parkdale, whom Jake knows so well that he can tell you which dog belongs to who, have a great affection for him and Joe and Frank reflected it by selling to their closest competitor in the face of other attractive offers.

It is hard not to like Jake Smith, for he is smiling, considerate and a great wit. A conversation with Jake is made up of biblical quotations, parables, shrewd and humorous epigrams of his own invention and such flattering phrases as "I wish I had your brains."

Jake has gone far in the movie business, both in time and progress. He goes a long way back and came a great distance forward. He was working as a tailor in the T. Eaton Co. when he saw his first movie in Toronto in 1906. One look and he was lost to the tailoring craft.

In 1910 he bought the Warwick, at the corner of College and Lippincott, now almost downtown but then a suburban house, for $1,000. There were 180 disguised kitchen chairs for seats, a machine cranked by hand, the operator of which got $18 for that, picking up the film from the exchange, putting up the front, etc.

After three months in the red Jake sold out to Abner Appleby, whose son Lou is now a partner in the Casino, for $2,500. In 1911 Jake and his brother-in-law and partner, Jake Goldstein, converted a dry goods store on Queen Street into the Kum-C. The theatre's 400 seats became 600 when Jake bought the butcher shop next door. Right after that Jake bought out his partner. The Kum-C charged admission of five and ten cents in those days.

By this time Jake was crazy about show business and determined to get along in it. He did —and well. In 1925 he bought out the opposition house at O'Hara and Queen, the Adanac,

JACOB SMITH

and turned it into a store. Next he bought the Astor, now the Pix, from Hudson, an old-time exhibitor. Next came the Revue, sold to him by Billy Ball.

About 12 years ago his son-in-law, Sydney Roth, a pharmacist by profession and a business man of repute, listened to Jake's flattery and became his partner. In 1941 they talked things over and decided to go along with the Canadian exhibition field's brightest new star, a young fellow called Nat Taylor.

Today Taylor, who heads Twinex Century Theatres, and his associates are partners with Jake Smith and Syd Roth in the Kenwood, Brock, Pix, Odeon and other houses of the Excelsior and Gibraltar companies. Poor Syd—between Taylor's dependence on him for certain important executive duties involving the entire circuit and Jake's flattery, he was never able to get back to his beloved mortar and pestle. Even though he sometimes catches his diploma staring at him reproachfully, he is not too unhappy prescribing for theatres instead of people.

Jake Smith has spent 39 of his 67 years entertaining his patrons with movies and personally in the lobby when he greets them. He doesn't regret a minute of those years. He is still as active and friendly as when he first started. Ask his patrons. He knows each last one, for he still lives in the district.

They hope he stays in the business for another 39 years—and so does the business.

Aussie Theatres Outseat Canada

(Continued from Page 1)

(In 1947 Canada, the population of which was 13 million compared with Australia's seven million, had 1,693 theatres with a total of 834,360 seats. Of its theatres but 1,530 showed 35 mm features, the rest being 16 mm. users. Australians go to theatres oftener than Canadians.)

The most widely installed projectors in Australia are the Cummings and Wilson, an Australian made machine, followed by a United States projector and the British Kalee. These projectors account for more than 90 per cent of all installations. The condition of equipment is indifferent and many machines outside the first class theatres are 20 or more years old. However, efforts are being made to bring this equipment up to date. Market potentialities for the sale of United States projectors are reduced to almost zero because of current dollar restrictions and the tariff embargo imposed in 1937 to assist domestic producers. The market is further curtailed by banning new theatre construction.

Practically all theatre accessories, except projector carbons, are supplied by domestic manufacturers. Carbon formerly came from the United States, but now it is obtained from the United Kingdom. Machine-operated curtain tracks are widely used and are domestically supplied. Wire, rod, and traveller tracks are all employed.

UK Trade Inquiry Now Under Way

The inquiry into the British film industry, carried on privately by a government commission, may lead to changes in its present structure. First witness was J. Arthur Rank, president of the British Film Producers Association.

The commission is to consider the arrangements in operation now for the distribution of films to exhibitors and their exhibition of such films in theatres against the background of the general economic situation in the film industry.

The inquiry is expected to last for some time.

Joan Davis To Star

A deal has been closed by Columbia Pictures with comedienne Joan Davis and independent producer Tony Owen for Miss Davis to star in an original story, "The Traveling Saleswoman," which she and Owen have written. It is Miss Davis' first independent venture.

Predicts NY To Replace Hwd.

Television would result in New York becoming the centre of movie production and by 1950 more film per month would be used for the new type of subject than the old. These were the predictions of Louis de Rochemont, who produced such semi-documentary films as "The House On 92nd Street" and "Boomerang."

Speaking at the fourth annual meeting of the Screen Directors Guild, de Rochemont said that because of television the movie industry would be destroyed in its present form. "No one fears this destruction except those who have risen to positions of power and hold those positions through the control of capital, facilities and theatre chains," he claimed.

"In place of the Hollywood we have known, the motion picture industry will be rebuilding along healthier lines with larger rewards going to those who contribute to the creation of the product rather than the administrative hierarchy.

"Already we know that the traditional Hollywood cast pattern cannot be used in making television films," he said. "Many of these films will have to be made on location for reasons of economy and the East offers a wide range of natural locations which are lacking on the West Coast.

"The East also offers a large pool of genuine performing talent and a group of directors who, while not widely known, are far ahead of the field in advanced thinking about motion pictures. Today the slogan in Hollywood is 'Go East, young man, if you want to be in the progressive end of the motion picture business.'"

Bell & Howell Head Dies In Chicago

Joseph H. McNabb, 61, Canadian-born president and chairman of the board of Bell & Howell Company, died recently in Chicago.

A native of St. Thomas, Ontario, where he was educated, McNabb joined Bell & Howell in 1916 as general manager when that pioneer motion picture and photographic manufacturing outfit only employed 80 persons. Under his direction the company expanded to its present-day staff of 3,000. In 1931 he appointed Associated Screen News Limited as Canadian distributors for B & H products and in 1946 he negotiated an agreement with the J. Arthur Rank Organization for British manufacture for B & H equipment.

ECHOES and REFLECTIONS

A Generous Gesture

(From the London, Ontario, Free Press)

Famous Players Canadian Corporation, Limited, has set an example which other concerns might well follow in offering a substantial scholarship for competition in the University of Western Ontario course in Journalism.

The annual grant of $500, which would amount to a total of $550 should the winner decide to spend a subsequent summer at the Trois Pistoles School, is the largest annual undergraduate scholarship ever established at the University of Western Ontario.

With rising educational costs it is more than ever important that scholarships and bursaries be provided by public-spirited individuals and firms to help students of special merit to overcome the difficulties of financing a course in higher education. This was pointed out by Dr. Sidney Smith, president of the University of Toronto, in his annual report to the governors of that institution.

The generous gesture of Famous Players may provide the impetus to start a movement of nation-wide importance.

Eating at the Pictures

(From the Ottawa Le Droit as reprinted in the Kitchener Record)

One may wonder why spectators are so keen on eating during cinema performances and why those who operate movie theatres encourage their clients to eat in them by offering them tid-bits at the counter installed at the entrances. No doubt cinema art is not like the others. It tolerates everything. Because of what is called continuous performance one can save on the price of a ticket by entering before the end of the afternoon. One can even have supper while watching the film. But it is not necessary to eat a whole meal in order to annoy one's neighbors. It is enough that a couple swallows a box of pop-corn with more and more langorous rhythm, and with a crackling of paper more and more sonorous as the desire to strangle them increases.

Hollywood's Outside Income Declines

That part of Hollywood's income which came from abroad in 1948 is estimated around $100 million, compared with $138 million in 1946 and $124 million in 1947. Of the 1948 total, only $35 million was received from Great Britain, against $70 million in 1946 and $56 million in 1947. Prospects indicate further shrinkage in 1949.

Friedman To Direct

Seymour Friedman has been assigned to direct Columbia's "Rusty's Birthday."

Juve Traffic Group Theatre's Guests

Forty members of Ottawa's school traffic control took time out from their safety first campaign to be guests of the Imperial Theatre recently. They saw a safety film, participated in a fire drill, then returned to see a regular movie program, which ended by noon.

International Films Has Big UK Grosser

Third on the official list of top grossers in 1948 in Great Britain was Pathe (British) Pictures' "My Brother Jonathan," which will be distributed in Canada by International Film Distributors Limited. Stars are Dulcie Gray and Michael Dennison, with the latter selected in sixth position among leading moneymakers by the country's exhibitors.

Only two films to outdraw "My Brother Jonathan" were the British film, "Spring in Park Lane" and Samuel Goldwyn's "The Best Years of Our Lives."

Two Release Titles Set By Columbia

Final release titles have been set for two feature productions by Columbia. "We Were Strangers" is the name selected for the film produced as "Rough Sketch," starring Jennifer Jones and John Garfield, and "The Great Manhunt" is the title for the Randolph Scott starrer formerly identified as "$5,000 Reward."

Zukor Celebrates 76th Birthday

Adolph Zukor, chairman of the board of Paramount Pictures Inc., observed his 76 birthday recently by working in his office in the Paramount Building in New York during the day and spending the evening at home with his family. It has been his custom to work on his birthday ever since he arrived from Ricse, Hungary, at the age of 16 with $25 sewn in the lining of his coat.

Zukor started his career in New York with a job in a fur store at a weekly wage of $2 and four years later owned a fur business of his own in Chicago. He returned to New York in the early 1900's and entered the entertainment field by investing in Penny Arcades which contained penny-in-the-slot moving picture machines, phonographs, fortune telling machines and similar devices.

Zukor rapidly increased his activities in the world of entertainment, became a producer and distributor of feature motion pictures and formed associations which led to the birth of Paramount Pictures Inc. His name became known to millions of movie patrons throughout the world and he was recognized as one of the "founding fathers" of the vast American film industry.

During the 36 years in the motion picture business, Zukor has made numerous trips abroad, visiting nearly every country where films are shown and years ago gained international recognition as "Hollywood's Ambassador of Good Will." On January 10th, 1947, when Mr. and Mrs. Zukor celebrated their 50th wedding anniversary, they received thousands of congratulatory messages from all parts of the world.

'Sins' Writ Issued

A writ has been issued by Canadian Motion Picture Productions against Maynard Film Distributing Co. over matters arising from "Sins of the Fathers," VD feature.

Don Hudson Named New Odeon Manager

Don Hudson, formerly producer with the George Taggart Organization, has been named to succeed Chris Holmes as manager of the Odeon-Danforth, Toronto. Holmes leaves the Danforth to take charge of the Odeon-Humber, which is due to open January 28th.

Hudson is well known in theatrical circles, having aided Jack Arthur in the production of the world-famous Canadian Army show.

WONDER PICTURE

OF THE

INDUSTRY

Paramount's

"PALEFACE"

(COLOR BY TECHNICOLOR)

LOOK WHAT THE BOYS ARE CALLING OUR PICTURE. LOOKS LIKE THE CANADIAN PUBLIC "GO FOR US", TOO. TAKE A GANDER AT THE RUNS THEY'VE DEMANDED FOR OUR "WONDER PICTURE."

●

JUST A SMALL IDEA
OF WHAT

THE PUBLIC DEMANDED

THREE WEEKS IN VANCOUVER
THREE WEEKS IN CALGARY
THREE WEEKS IN EDMONTON
THREE WEEKS IN WINNIPEG
(FIRST PICTURE IN 4 YEARS TO RUN 3 WEEKS)
THREE WEEKS IN HAMILTON
TWO WEEKS IN LONDON

***And Now in its* FOURTH WEEK AT TORONTO**
(INCIDENTALLY, CANADA'S BIGGEST THEATRE)

HEDY'S A DREAM!

BOB'S GOT THAT GLEAM!

"Smartly produced comedy that has the stuff to make audiences laugh." —*Film Daily*

"A merry romp . . . what the ticket-buying public wants." —*Motion Picture Daily*

"Madcap comedy romance." —*Variety*

"Enough action, laughs and eye-filling interiors to please all audiences." —*Motion Picture Herald*

"Certain to win hilarious approval" —*Showmen's Trade Review*

"Lamarr is a knockout!" —*Daily Variety*

WHEN THEY GET TOGETHER...
OH WHAT A TEAM!

HEDY LAMARR

ROBERT CUMMINGS

"Let's Live a Little"

An EAGLE LION (Hollywood) FILM

For Better Boxoffice Product It's... International